

**EXHIBITION AT HARVARD'S FOGG ART MUSEUM
FEATURES PRINTS CRITICAL OF DOMINANT IDEOLOGIES
FROM THE 16th THROUGH THE 21st CENTURIES**

“DISSENT!” Focuses on the Subversive History of Printmaking



Ben Shahn, *Stop H Bomb Tests*, 1960.
Screenprint, 110.17 x 75.25 cm. Fogg Art
Museum. Stephen Lee Taller Ben Shahn
Archive, Gift of Dolores S. Taller, M25461.
Photo: Photographic Services © President
and Fellows of Harvard College.

CAMBRIDGE, MA (July 21, 2006)—**DISSENT!**, an exhibition of 62 prints, books, postcards, posters, magazines, t-shirts, and playing cards, presents an historical survey of printed images that express resistance to oppressive religious, political, and social systems. The exhibition, organized by the Harvard University Art Museums, will be on view at the Fogg Art Museum from **November 11, 2006 through February 25, 2007**.

Featuring the many forms that printed protest has taken, the exhibition looks at the important role printmaking has had in the history of dissent. Since their inception, prints have embodied the viewpoints of their day, and over five centuries, those made in opposition to prevailing perspectives have been distributed privately or posted publicly—on walls, billboards, and now, on the web.

By their very nature, prints are an ideal medium for dissonant expression. Because their production is uncomplicated, requiring only a printing press, matrix, and paper, prints can be produced inconspicuously, and if necessary, clandestinely. Thousands of like images can be made inexpensively and quickly, in prompt response to an event or action. As multiples, prints have served as the carriers of ideas, communicating information to a larger and wider audience than unique works such as paintings or sculpture. **DISSENT!** demonstrates the role of artists in the dissemination of opinions and the cultivation of public debate and dialogue, and showcases

how important these works were during a number of significant historical periods, many times leading to social or political change.

The exhibition was organized by Susan Dackerman, Carl A. Weyerhaeuser Curator of Prints. “It is important to exhibit and explicate works such as these within the setting of a museum, especially a teaching museum where we encourage the unsettling of settled opinions,” said Dackerman. “Through the course of history, artists have played an important role in the promulgation of dissonant opinions through printmaking. I hope this exhibition will provide the opportunity to examine that role by turning the gallery into a place of public discourse and initiating a critical dialogue about the work, its history, and most importantly, its implications for the future.”

Several of the works in the exhibition were created by Harvard students during the student protests of the late 1960s, and much of Dackerman’s research was conducted in the Harvard University Archives. Reading through the records of the negotiations between students, faculty, and administration, and gathering copies of the posters, t-shirts, and armbands that the students printed, she was able to create a picture of life at Harvard during this tumultuous time and establish the importance of printmaking in the students’ efforts. The exhibition substantiates that printmaking has always been related to current social and political issues and can also be relevant to contemporary student life. Dackerman adds, “Teaching students how they can and should participate in a democratic system is invaluable.”

“This exhibition allows us to reach out to the larger student population and engage them in the exploration of an artistic practice that can be meaningful to their lives,” said Thomas W. Lentz, Elizabeth and John Moors Cabot Director of the Harvard University Art Museums. “Our mission has always been focused on teaching and research, and that focus is never limited solely to art history students or to Harvard students. We strive to create an atmosphere in the museums with exhibitions, programs, and our study centers that encourages the active participation of all students and an intimate examination of the works of art.”

The exhibition is supported by The Anthony and Celeste Meier Exhibitions Fund.

Featured Works

From the 18th century, three of Francisco de Goya's etchings from *Los Caprichos* disparage political, intellectual, and social life in Spain following the erosion of the progressive ideals of the Enlightenment. They include *The Sleep of Reason Produces Monsters* (1799), *Here Comes the Bogeyman* (1799), and *They Spruce Themselves Up* (1799). Jose Posada's *Calavera de D. Francisco I. Madero* (1912) mocks Mexican president Madero in a political caricature, questioning his regime and predicting his eventual execution. Designed as postcards and imitating American comic strips, Pablo Picasso's *Dream and Lie of Franco* (1937) feature bitterly satirical etchings condemning General Francisco Franco, the threat of fascism, and the atrocities of war. Andy Warhol's screenprint *Birmingham Race Riot* (1964) uses published photographs of the events of the time to capture police brutality. *STOP B S* (2004) by Richard Serra is a manipulation of his *STOP BUSH* drawing, eliminating the "u" and "h" from the president's name to produce the colloquial abbreviation for bullshit. The poster *Corporation as Forked-Tongue Snake* (1969) is one of many pieces made by unknown Harvard students in their workshop at the Graduate School of Design during the student strikes. Sister Corita, a nun and civil rights activist, combines a photograph of Coretta Scott King with the words "BLACK IS BEAUTIFUL" in her screenprint *If I* (1969).

Brochure

The exhibition will be accompanied by a brochure featuring 11 illustrations, a checklist, and an essay by curator Susan Dackerman. The brochure is supported by an anonymous donor.

Exhibition Programming

M. Victor Leventritt Lecture:

Arthur M. Sackler Museum, lecture hall
Free admission.

Thursday, November 16, 6:00 p.m.
David Rees, author of "Get Your War On"

The Harvard University Art Museums

The Harvard University Art Museums are one of the world's leading arts institutions, comprising of the Arthur M. Sackler, Busch-Reisinger, and Fogg Art Museums, the Straus Center for Conservation, the Center for the Technical Study of Modern Art, the HUAM Archives, and the U.S. headquarters for the Archaeological Exploration of Sardis.

The Harvard University Art Museums are distinguished by the range and depth of their collections, their groundbreaking exhibitions, and the original research of their staff. As an integral part of the Harvard community, the three art museums and four research centers serve as resources for all students, adding a special dimension to their areas of study. The public is welcome to experience the collections and exhibitions as well as to enjoy lectures, symposia, and other programs.

For more than a century, the Harvard University Art Museums have been the nation's premier training ground for museum professionals and scholars and are renowned for their role in the development of the discipline of art history in this country.

Location and Hours

The Fogg Art Museum and the Busch-Reisinger Museum are located at 32 Quincy Street, Cambridge. Adjacent to them is the Arthur M. Sackler Museum, located at 485 Broadway. Each museum is a short walk through Harvard Yard from the Harvard Square MBTA station.

Hours: **Monday through Saturday, 10:00 a.m.–5:00 p.m.; Sunday 1:00–5:00 p.m.**; closed on national holidays.

General admission is \$9; \$7 for senior citizens; and \$6 for students. Paid admission includes entrance to all three Art Museums, including study rooms, public tours, and gallery talks.

Admission is free for Harvard University ID holders, Members of the Art Museums, Cambridge Public Library cardholders, and visitors under 18 years of age. Admission is free to all on Saturdays before noon. More detailed information is available at 617-495-9400 or on the Internet at www.artmuseums.harvard.edu.

The Harvard University Art Museums receive support from the Massachusetts Cultural Council.

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For more information about these exhibitions or the Harvard University Art Museums, please contact:

Daron Manoogian, Public Relations Manager
Harvard University Art Museums
tel 617-495-2397; fax 617-496-9762
daron_manoogian@harvard.edu

Mary Haus / Casey Barber
Resnicow Schroeder Associates
tel 860-679-9204 / 212-671-5179
mhaus / cbarber@resnicowschroeder.com